Exhibit 1

LANDMARK DESIGNATION REPORT

New York Life Building

37-43 S. LaSalle St.

Designated by City Council on July 26, 2006; Amended Chicago Landmark recommendation considered by the Commission on Chicago Landmarks, November 6, 2008

CITY OF CHICAGO
Richard M. Daley, Mayor

Department of Planning and Development
Arnold L. Randall, Commissioner

The Commission on Chicago Landmarks, whose nine members are appointed by the Mayor and City Council, was established in 1968 by city ordinance. The Commission is responsible for recommending to the City Council which individual buildings, sites, objects, or districts should be designated as Chicago Landmarks, which protects them by law.

The landmark designation process begins with a staff study and a preliminary summary of information related to the potential designation criteria. The next step is a preliminary vote by the landmarks commission as to whether the proposed landmark is worthy of consideration. This vote not only initiates the formal designation process, but it places the review of city permits for the property under the jurisdiction of the Commission until a final landmark recommendation is acted on by the City Council.

This Landmark Designation Report is subject to possible revision and amendment during the designation process. Only language contained within the designation ordinance adopted by the City Council should be regarded as final.

New York Life Building

37-43 S. LaSalle St.

Built: **1893-94** (original 12-story building facing LaSalle Street)
1898 (eastern 13-story section, additional one story on original building)
1903 (additional one-story added to entire building)

Architects: **Jenney & Mundie (1893-94)**
Jenney & Mundie (1898)
Jenney & Mundie (1903)

The New York Life Building (also known during its history as the LaSalle-Monroe Building and Marmon Building) is one of only two extant office buildings in Chicago by William Le Baron Jenney, an internationally renowned architect who played a major role in the development of Chicago. An engineer by training, Jenney is widely recognized as the "father of the skyscraper" for his leading achievements in the development of skeleton-frame construction, the structural basis for modern high-rise design. Along with Louis Sullivan, D. H. Burnham, John Wellborn Root, William Holabird and Martin Roche, Jenney is one of the premiere architects of Chicago School architecture—architecture that clearly expresses its internal structure of iron or steel—for which Chicago is famous worldwide. In his seminal work, *The Chicago School of Architecture*, historian Carl Condit praised Jenney as "perhaps the most original structural talent of the Chicago school." Besides his skyscraper innovations, Jenney was also significant as a park planner and teacher, having planned Chicago's great West Side parks and mentored some of Chicago's most significant architects.

The New York Life Building is an important early example of a fireproof, steel-framed commercial building and reflects the city's internationally recognized role in the development of the skyscraper. Also known as "Chicago construction," skeleton-frame construction allows the weight of a building to rest on an interior "skeleton" or framework of iron or steel, rather than load-bearing exterior walls. This great technological advance revolutionized building construction throughout the world, setting the stage for today's metal-and-glass curtain-wall

skyscrapers. Skeleton-frame technology allowed the New York Life Building's structure to be completed in about ten weeks, an extremely rapid pace by late 19th-century standards (and even today). At the time of construction, the New York Life Building was claimed to be the first in which the outer walls were clad not from the ground up, but begun at several floors. (As the exterior walls were no longer load-bearing, they could be affixed to the steel frame in any order.)

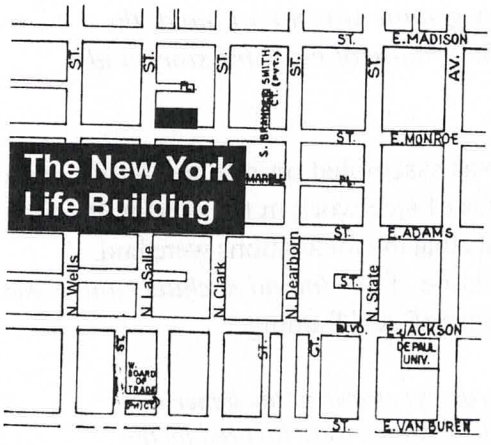
An excellent example of Chicago School architecture pioneered by Jenney, the 14-story New York Life Building is noted for its forceful expression of structure and function, its carefully integrated Classical-style detailing, and its innovative building materials. As one of Chicago's earliest surviving terra-cotta-clad structures, the New York Life Building also marks an important step in Chicago's leadership in the architectural terra cotta industry. Lightweight, easily molded and inexpensive, terra cotta quickly became a popular facing material for some of the city's most prominent buildings in the 1890s and early 1900s.

The New York Life Building was erected over a ten-year period (1893-1903) and today reflects its final 1903 appearance. The structure was originally completed in 1894 as a 12-story building facing LaSalle Street. The 13-story east half of the building was erected in 1898, at which time one story was added to the west half. This sensitive addition, also by Jenney, served to enhance the original building, closely replicating its design and materials along the Monroe Street elevation and in the newly expanded lobby. An additional story was added to the entire building in 1903, resulting in its current 14-story height. The New York Life Building exhibits excellent integrity in terms of both its exterior appearance and interior public lobby.

The New York Life Building is also significant as one of only three surviving Chicago School skyscrapers on LaSalle Street. Chicago School skyscrapers established LaSalle Street as one of Chicago's premier office streets in the late 19th-century, offering the optimum in light, fireproofing and building technology. Built at a time when the LaSalle Street "canyon" was developing as the financial center of the Midwest, the New York Life Building—completed to house financial and other related offices—contributed to this pivotal period in Chicago's economic history.

Building Construction and Description

The New York Life Building was commissioned in 1893 by the New York Life Insurance Company, which had opened a branch office in Chicago prior to the 1871 Chicago Fire to transact its increasingly large western business. Described in the April 1872 issue of the *Landowner* as "perhaps the strongest and most thoroughly popular insurance company in America," the New York Life Company had been located since the Chicago Fire in the Bryan Block, an elaborate four-story Italianate-style structure on the northwest corner of LaSalle and Monroe Street. New York Life chose to erect their new office tower directly across LaSalle Street from the Bryan Block on a site formerly occupied by the 1871 Nixon Building, a



Above: The New York Life Building is located on the northeast corner of N. LaSalle St. and W. Monroe St. in the heart of Chicago's Loop.

The New York Life Building was built in 1893 and expanded in 1898 and 1903. Top: The building as it looked after its last expansion in 1903. Right: The building today.

structure reknowned as the only building in the Loop believed to have survived the Fire.

Located at the northeast corner of LaSalle and Monroe Streets, the New York Life Building is bounded by an alley to the north and is situated against a later 1920s-era office building to the east. Work on the foundations began in late July 1893, and the original 12-story building was completed by April 1894 at a cost of $800,000. The 13-story east half of the building was erected in 1898, at which time an additional story was added to the west half. The 1898 addition extended the building's Monroe Street frontage from 141 feet to 233 feet. An additional story was added to the entire building in 1903, resulting in its current 14-story height. Architect William Le Baron Jenney of the firm of Jenney and Mundie designed the original 1893-94 building and the 1898 addition, and likely also designed the 1903 which replicated the earlier design.

The New York Life Building is an important early example of a fireproof, steel-framed commercial building and reflects the city's internationally recognized role in the development of the skyscraper. Acknowledging that "the construction of steel-skeleton buildings has attracted considerable attention, both in this country and in Europe," Jenney and Mundie published a detailed explanation of the methods used to build the New York Life Building in the February 10, 1894, issue of *The American Architect and Building News*. The article highlighted the versatility inherent in steel framing, as the New York Life Building's outer walls were not clad from the ground up, but were begun at several floors:

> *The view of the building from photographs taken while in process of construction shows the granite first and second stories set, but as the granite is invariably slow and the third-story granite was not at hand, the terra cotta was set from the fifth story up, the granite of the third story and terra cotta of the fourth to be filled in later.*

The New York Life Building's riveted steel frame was assembled on-site and built with a high degree of engineering efficiency. Twelve stories of steelwork in the west half of the structure were completed within ten weeks from the date that the foundations were laid. A review of the completed building in the October 1894 issue of *The Inland Architect and News Record* credited the quick pace of construction with the use of steel framing:

> *This rapid progress was due to the energy and great resources of the general contractor, the George A. Fuller Company, and in this they were favored by the form of construction known as Chicago, or steel skeleton construction, in which all the loads of exterior and interior walls, partitions and floors are carried independently, story by story, on steel columns.*

The steel frame of the New York Life Building includes the use of 10- and 12-inch I-beams and 15-inch girders. The columns are continuous through one story only, with the top of each column ending in a horizontal plat of ¾ inch steel, which is riveted to the columns by horizontal angles, and on which the column above rests. Erected on spread foundations with beam grillages (frameworks of criss-crossing beams used for spreading heavy loads), the New York

Life Building was set 4 ½ inches above normal grade, as 2 ½ to 3 inches of settlement was expected during construction with a soil pressure of 3,400 pounds per square foot.

Atop this steel frame, the two "formal" sides of the building—LaSalle and Monroe—are sheathed in gray Maine granite at the three-story base and terra cotta above the third story. The alley side of the building is clad in enameled brick.

The New York Life Building's elegant lobby is notable for its superb design and craftsmanship in sumptuous materials. The original 1893-94 LaSalle Street lobby is two stories in height with gray-marble-clad walls and coffered ceiling. Classical-style pilasters flank the large plate-glass windows looking out on LaSalle. Twin staircases of matching marble lead to a second-floor landing originally serving the New York Life main offices. Although these offices have been remodeled, the second-floor landing retains elaborate "triumphal-arch" door surrounds in gray marble, finely detailed with Ionic columns. A staircase leading from the second-floor landing to the third-floor is also detailed with marble, including a marble-clad pillar. These features are enhanced by exquisite Classical-style ornamentation, including Greek-key, egg-and-dart and dentil moldings.

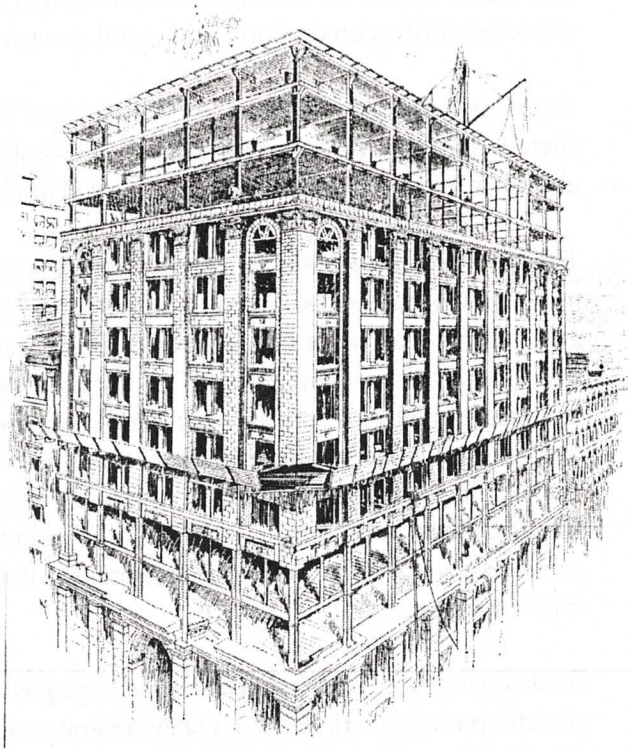
Between the main lobby staircases is a large passage leading to banks of elevators. The elevator passage walls are also clad with gray marble, detailed with moldings and pilasters. Elevator doors, probably installed circa 1930, are bronze with small abstract geometric designs. The LaSalle lobby's Art Deco-style ceiling chandelier—a frosted-glass prismatic-shaped fixture—also appears to date from the same period.

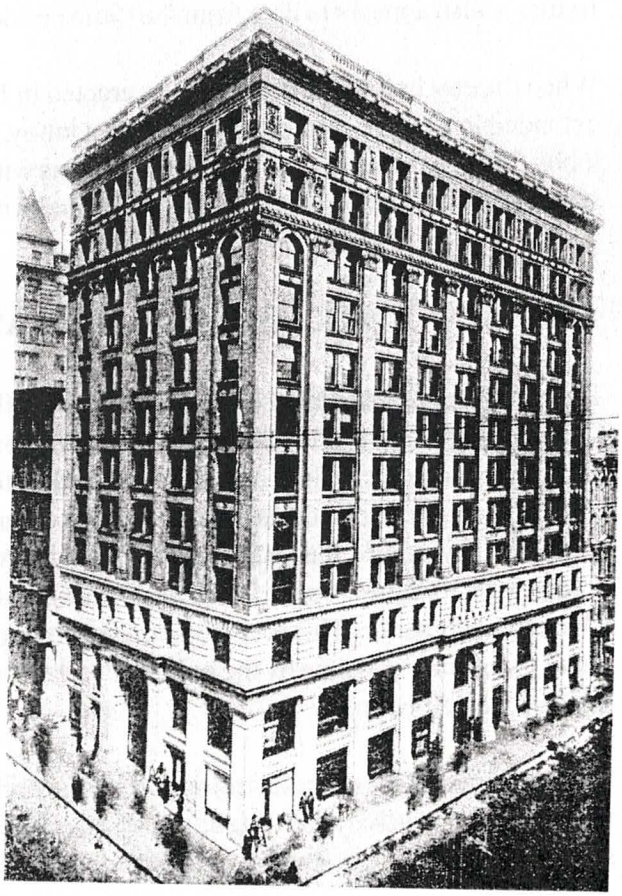
When the east half of the building was erected in 1898, the first floor's elevator passage was extended to a newly created Monroe Street lobby, designed to match the original LaSalle Street lobby through materials and detailing. On axis with the Monroe Street entrance is a second staircase to the building's second floor, detailed with Ionic columns and gray marble.

The New York Life Building and Terra Cotta Cladding

The New York Life Building displays the major building technology innovations that made Chicago skyscrapers of the late 19th century famous. As one of the oldest surviving terra cotta-clad office buildings in the Loop, the New York Life Building marks an important step in Chicago's leadership in the architectural terra cotta industry. As a "first-generation" terra-cotta-clad skyscraper, it is contemporary with the Marquette Building (built 1893-95) and predates the Reliance (upper floors built 1895), and Fisher (1896) Buildings, all designated Chicago Landmarks. This non-load-bearing terra-cotta "skin," ornamented with Classical detail, was made possible by the building's steel frame, an innovation pioneered by its designer, William Le Baron Jenney.

The perfection of the manufacturing process for architectural terra cotta made the material relatively inexpensive and well suited as a cladding material to cover and protect the exteriors of steel-framed buildings, starting in 1890 with the Rand-McNally Building at 165 W. Adams,

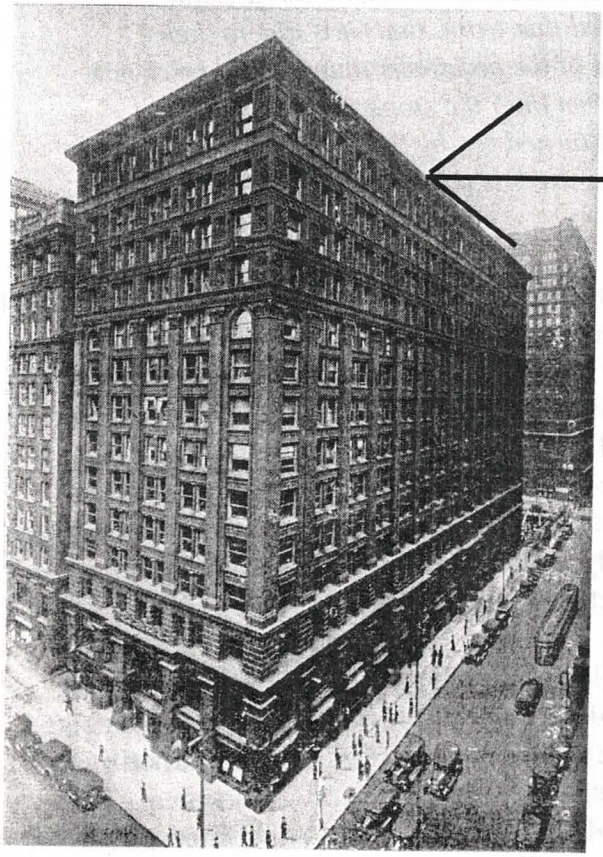




The New York Life Building was built over a ten-year period between 1893 and 1903. Right: It was originally constructed as a 12-story office building in 1893-94. Top: A drawing of the building under construction. The building was touted in the architectural journals of the period as being the first skeleton-frame building where the outer walls were built simultaneously at several levels rather than from the ground up, a necessity with traditional load-bearing walls. Above: The building's original top two floors and cornice.

13th-floor added in 1898

13-story addition along Monroe Street added in 1898



top floor added in 1903

Above left: The New York Life Building was expanded in 1898 with a 13-story addition eastward along Monroe Street and an additional story atop the original building facing LaSalle. Above right: A view of the New York Life Building from the east, with the 1898 addition almost completed.

Left: In 1903 the building's 14th-story was added.

(demolished in 1911), which was the first to use terra cotta for entire facades. Since terra cotta was a moldable material, the possibilities for artistic expression seemed endless to architects of the day, including Jenney. Produced by the Northwestern Terra Cotta Company of Chicago, the terra-cotta street facades of the New York Life Building feature a range of Classically-derived ornamentation that enhances, yet is subordinate to, its steel-frame design.

In an article entitled "An Age of Steel and Clay," published in *Inland Architect* in 1890, Jenney acknowledged the interrelationship of the technologies of the two materials in the development of architecture of the time, stating:

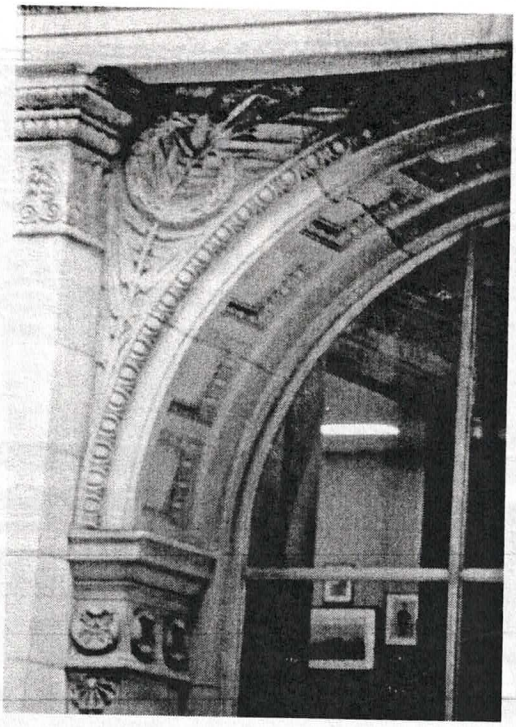
> *With cheap steel of a very superior quality and a light, dull glazed terra cotta and a strong, light fireproofing, we are ready to build as never before – light, strong, and at a reasonable price within the reach of every one who can afford to build at all; we have entered upon a new age – an age of steel and clay.*

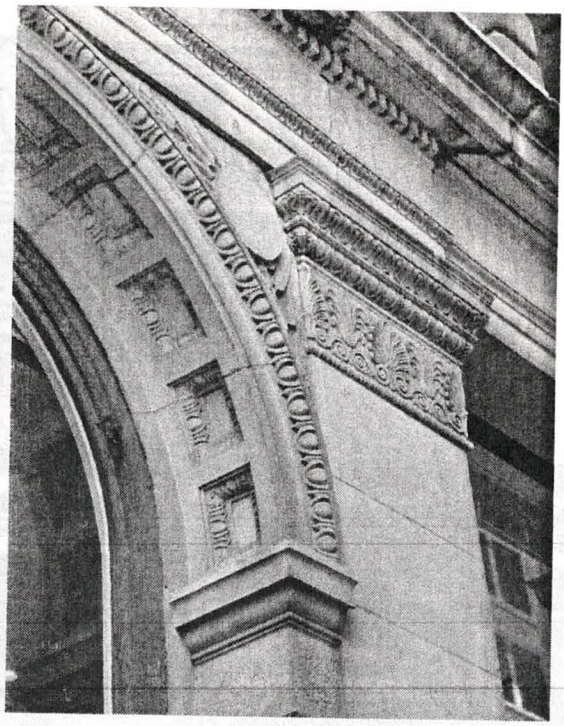
A detailed description of the New York Life Building published in the October 1894 issue of *The Inland Architect and Building News* highlighted the popularity of terra cotta as a cladding material:

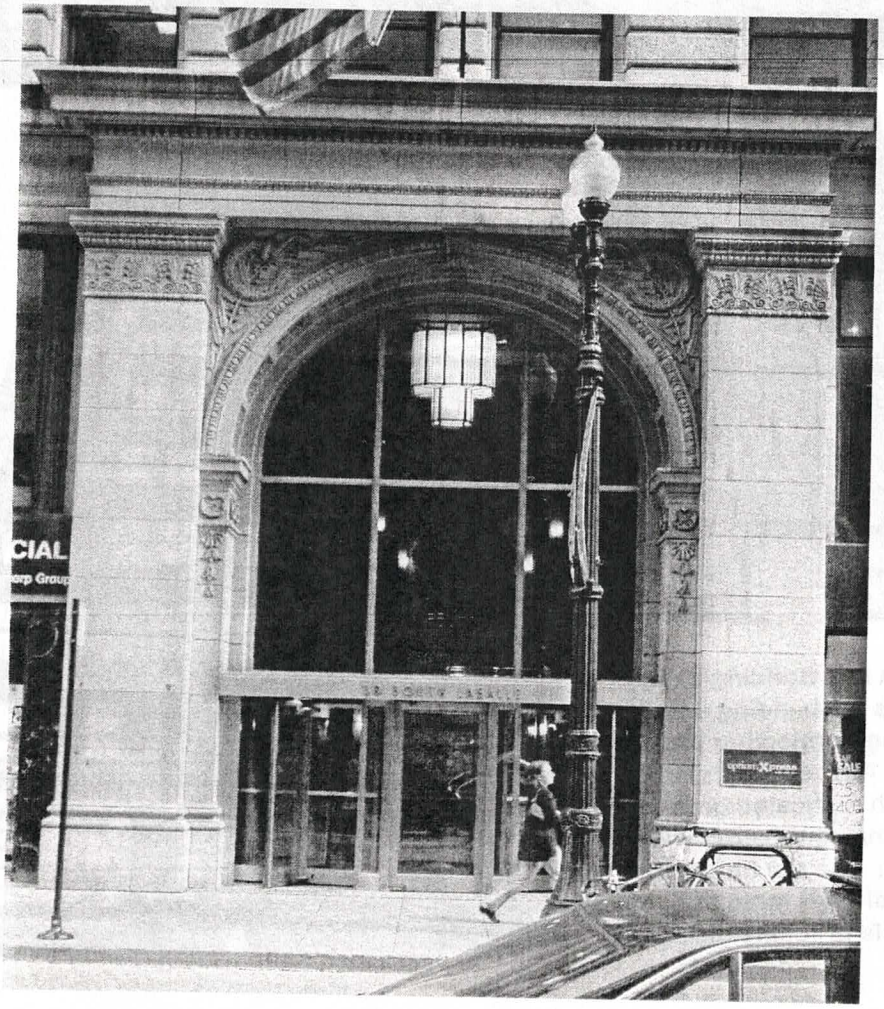
> *It is only within a few years that the entire facing of a building was placed in the hands of the terra cotta manufacturers, but so fully equipped for contracts of any size or importance is the Northwestern Terra Cotta Company, of Chicago, who executed this work, that it is due to their enterprise as much as the demands of the architects that pressed brick has found a competitor more serious even than the stone and marble contractors in the artistic material turned out by the Northwestern Terra Cotta Company, and which is being used as a facing in the most prominent buildings now being designed.*

The aesthetic appeal of the New York Life Building lies in both its forceful expression of structure and function and its carefully integrated Classical-style detailing. Round-arched building entrances are prominently located along the LaSalle and Monroe Street facades. These entrances each feature a "triumphal arch" motif, enhanced by coffering and egg-and-dart molding. Widely spaced granite pilasters throughout the first two stories allow for large storefronts on the ground floor and generous windows for the offices (originally New York Life facilities) on the second floor. The granite pilasters terminate with fine low-relief ornamentation and visually support a handsome entablature that separates the base from the third floor, clad in rough-textured granite.

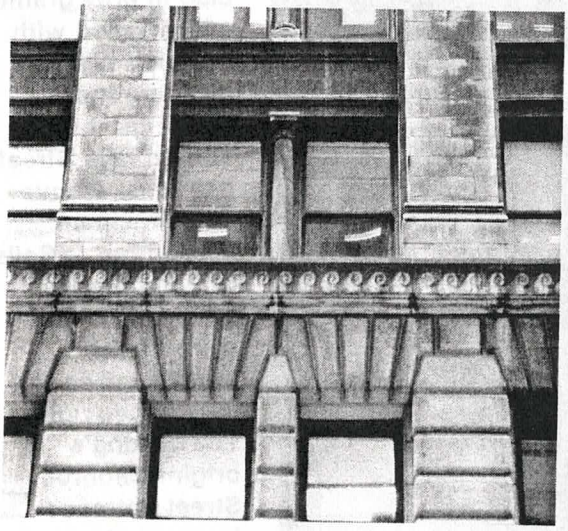
As originally built, the New York Life Building was considered tall by contemporary standards, and the design of its two main facades reinforces this effect. Vertical elements are dominant in the middle portion of the building, in which soaring piers and recessed horizontal spandrels create a grid-like composition that reflects the underlying structural system. These continuous piers terminate in Ionic capitals and alternate with vertical strips of both paired and







The New York Life Building's base is clad in gray granite and detailed with Classical-style pilasters and moldings. Left: The LaSalle Street entrance. Above left: Ornament around the LaSalle Street entrance includes carved palm fronds, swags, and coffering. Above right: The buildng's original Monroe Street entrance (converted into a storefront during the 1898 expansion) has similar detailing.



Right: The New York Life Building's upper floors clearly express the building's underlying steel frame through projecting piers and recessed spandrels. Above: The building's third floor is clad with rusticated granite. Attached columns ornament paired windows on upper floors. Top: The top floors are detailed with Classical-style moldings, pediments, and panels of foliate ornament.

single double-hung windows. The paired windows are divided by attached Ionic columns. This distinctive middle shaft is visually separated from the floors above and below by continuous horizontal friezes featuring a Greek wave-scroll design. The top four floors of the 14-story building are embellished by low-relief Classical-style sculptural decoration between the windows, executed in terra cotta.

The New York Life Building's combination of Chicago School clear expression of underlying structure and Classical-style ornament was an increasingly used design treatment among Chicago commercial buildings of the 1890s. As the Classical style became more popular as a result of the 1893 World's Columbian Exposition, with its grandly scaled, Classical-style fairgrounds buildings, Chicago architects often combined state-of-the-art building technology with Classical detailing. The Marquette Building (1896, Holabird & Roche, designated a Chicago Landmark) is one of several that integrate Classical moldings and ornament with facade compositions that express the building's steel framework.

Although the New York Life Building's overall form and façade composition expresses its underlying structure in the manner of the Chicago School, it also demonstrates contemporary architectural ideas that merged Classical ideas of composition with the overall form of skyscrapers. The building's overall composition—base, shaft, capital—resembles that of a Classical column. Professor Theodore Turak, a leading scholar on Jenney's career, has noted that with little variation, this became the formula for skyscrapers for many years to come. In the work of Jenney and Mundie, it was repeated in such buildings as the Fort Dearborn (1895), Chicago National Bank (1900), National Life (1902) and the Lakeview (1906), all demolished.

In an article written for the *Chicago Chronicle* and excepted in the September 1901 issue of *The Inland Architect and News Record*, Jenney highlighted the column-like arrangement of skyscraper facades as a purely American innovation:

> *The introduction of the skyscraper, with its tall steel construction, demanded a special treatment that if it had a precedent found it in the tower or in the column with its ornamental base, its plain shaft and its rich cap. As this skyscraper is an American invention, so this column style is distinctly American . . .*

As originally built, the first-floor storefronts were devoted to retail space and offices deemed suitable for banks or insurance companies. The second story was designed specially for New York Life while the floors above were arranged for offices. The basement originally included a kitchen and restaurant, with the remaining spaces devoted to the building's mechanics. Throughout its history, the New York Life Building's tenants have been professionals in a wide variety of fields, including finance, insurance and architecture.

Upon its completion in 1894, the New York Life Building received widespread acclaim in the architecture community and was published in such national journals as *The Inland Architect and News Record*, *The American Architect and Building News*, and *Architectural Record*.

The New York Life Building's lobby is clad with gray marble and detailed with panels and Classical-style moldings. Above: The two-story-high LaSalle Street portion of the lobby with its pair of marble staircases. Top: One of the Palladian "triumphal-arch" surrounds on the second-floor landing leading into the building's former New York Life offices.

It was included the catalogue of the Seventh Annual Exhibition of the Chicago Architectural Sketch Club, held at the Art Institute of Chicago in 1894. The New York Life Building has also been included in publications that include the *AIA Guide of Chicago* (Alice Sinkevitch, ed.), *Chicago's Famous Buildings* (Franz Schulze and Kevin Harrington), and *William Le Baron Jenney: A Pioneer of Modern Architecture* (Theodore Turak).

The New York Life Building has excellent integrity and has experienced few significant changes to its exterior or main lobby. Constructed over a ten-year period (1893-1903), the New York Life Building today reflects its final 1903 appearance. The original 12-story building facing LaSalle Street was completed in 1894. The 13-story east half of the building was erected in 1898, at which time one story was added to the west half. At that time, the building's original cornice and balustrade appear from contemporary photographs to have been simply raised and used to terminate the new roofline. Although the 1898 addition extended the building's Monroe Street frontage from 141 feet to 233 feet, it did not significantly impact the original building's design. Instead, this sensitive addition by Jenney and Mundie perfectly replicated the earlier building's design and materials. The new central entrance along Monroe Street matches the elevation's original entrance, which was filled with plate glass to create a new storefront. An additional story was added to the entire building in 1903, resulting in its current 14-story height. While not documented, this additional story was likely also the work of Jenney and Mundie, with the new floor replicating foliate details and moldings found on lower floors. At this time, contemporary photographs again indicate that the building's original cornice was reassembled at the new roofline, but the original balustrade was not. At a later date, probably in the mid-1900s, the building's cornice was removed. The removal of the building's roofline cornice, the installation of new doors at the LaSalle and Monroe Street entrances, and storefront changes within original granite surrounds today constitute the New York Life Building's only significant exterior alternations.

On the interior, construction of the east half of the building in 1898 created an L-shaped lobby and expanded the elevator cabs in the central corridor from five to eight. This sensitive addition by Jenney and Mundie replicated and enhanced the design of the original LaSalle Street lobby, using the same materials and Classical-style ornamentation. The lobby's most important changes from its expansion in 1898 include the replacement of the original mosaic-tiled floor (ornamented with the New York Life name) and elevator doors, the blocking-up of several entrances to first-floor retail space, and the removal of two elaborate light torchieres that originally ornamented the twin staircases in the LaSalle lobby. An Art Deco-style ceiling fixture was added, apparently in the 1920s or 1930s.

Architect William Le Baron Jenney and Skeleton-Frame Construction

The New York Life Building is one of only two extant office buildings in Chicago's Loop associated with **William Le Baron Jenney (1832-1907)**, an internationally renowned architect who played a major role in the evolution of the modern steel-framed skyscraper and is in fact regarded as the "father of the skyscraper." Jenney developed the concept of skeleton-frame

construction (also known as "Chicago construction"), whereby the weight of a building rests on an internal framework of iron or steel rather than its exterior walls. This great technological advance revolutionized building construction world-wide and stimulated the development of the Chicago School style, whose principles now constitute the basis of high-rise architecture. Closely linked to steel-frame construction, the Chicago School is characterized by clear exterior expression of a building's underlying structure.

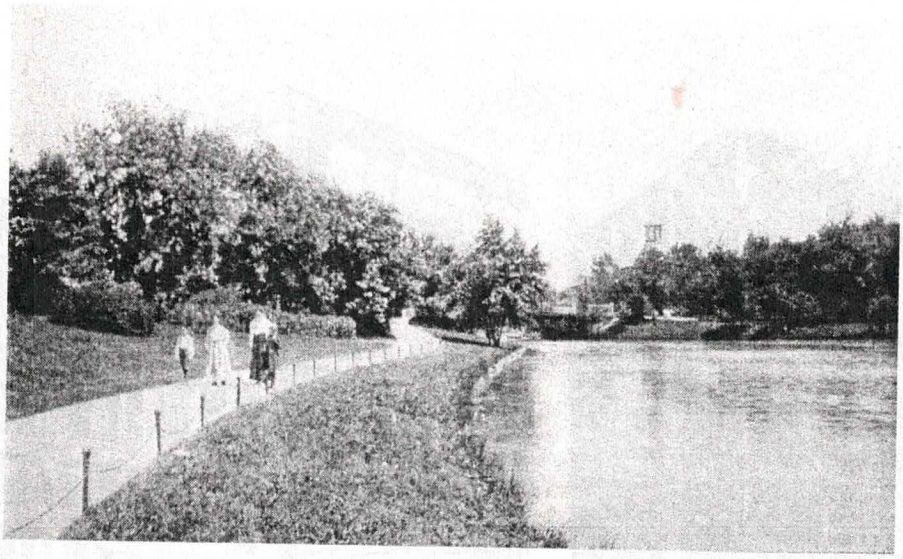
Jenney was born in Fairhaven, Massachusetts, the son of a successful owner of a whaling fleet. He studied at Lawrence Scientific School for about two years and in 1853 enrolled as an engineering student at the Ecole Centrale des Arts et Manufactures in Paris, from which he graduated with honors in 1856. The curriculum included a number of architectural courses in a predominantly engineering program. After graduating from the Ecole Centrale, he served as an engineer with the Tehuantepec Railroad Company (1857-58) during the construction of a rail line across the Isthmus of Tehuantepec in lower Mexico. Jenney received early practical military engineering experience, entering the Union Army in 1861 as an assistant in the engineering department. His rise was rapid as he provided engineering assistance to Union army engagements, including the siege of Vicksburg, Mississippi. When the Civil War ended, he was in charge of the Army engineer headquarters at Nashville. Jenney was discharged in 1866 with the rank of Major, a title that he retained throughout his life.

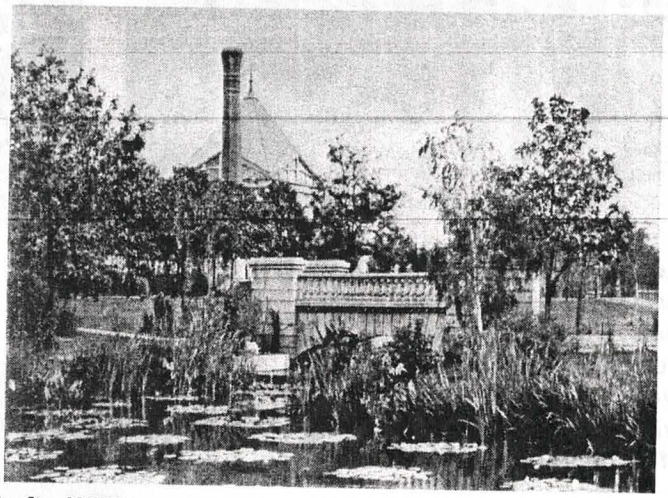
Jenney came to Chicago in 1867 and established an architectural office in the following year. Except for a brief appointment as professor of architecture at the University of Michigan in 1876, he devoted his entire career to his architecture practice. One of Jenney's first important assignments came in 1869, when he was appointed chief engineer by the West Chicago Park Commissioners. In this capacity he was instrumental in planning the three major parks—Douglas, Humboldt, Garfield—of the West Parks system. Jenney also wrote a number of important technical papers for *Inland Architect* magazine, and a series of his lectures on the history of architecture were published in that same journal in 1883 and 1884.

While Jenney also designed religious, residential, public and collegiate structures, his greatest achievements and the basis for his reputation was in the realm of commercial architecture, including tall office buildings, loft manufacturing buildings, and department stores. The simple, direct designs of the Chicago School were prefigured in Jenney's Portland Block, built in 1871 and now demolished. Although masonry-bearing construction was used in this seven-story building, its design was less ornate than its neighbors. The flat, unadorned walls were divided uniformly by brick piers.

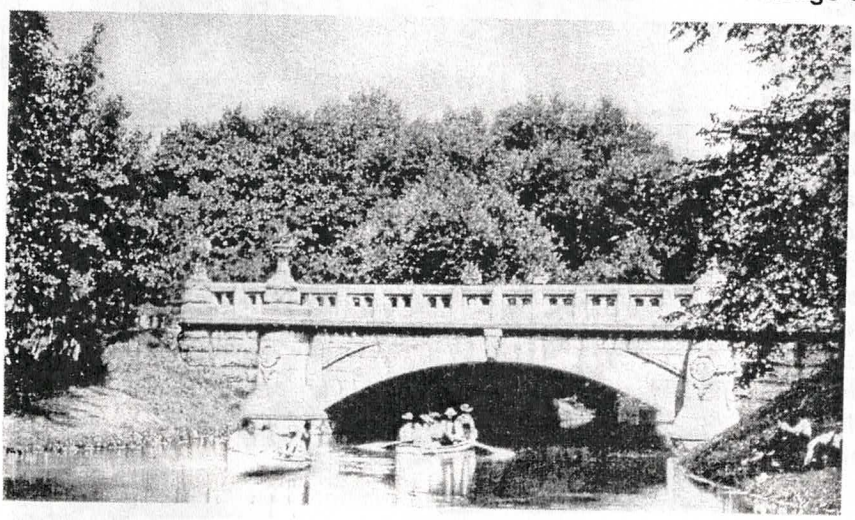
In 1879, Jenney produced a building that was an intermediate step between masonry and steel-frame construction. The First Leiter Building (demolished) was supported in part by internal cast-iron columns and also by the masonry walls and spandrels. Its window-filled facade had very little ornamentation and its design was clean-cut, simple, and well-balanced.

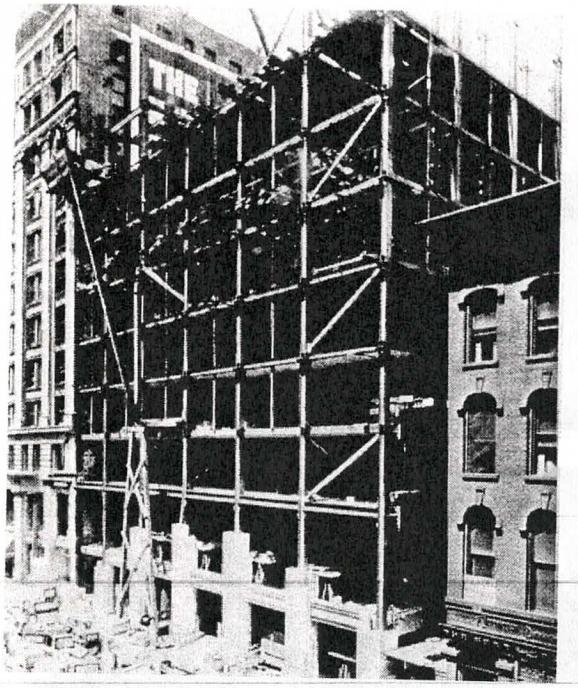
The principle of complete internal metal framing was realized in Jenney's Home Insurance Building of 1884. This important structure, which stood on the northeast corner of LaSalle and

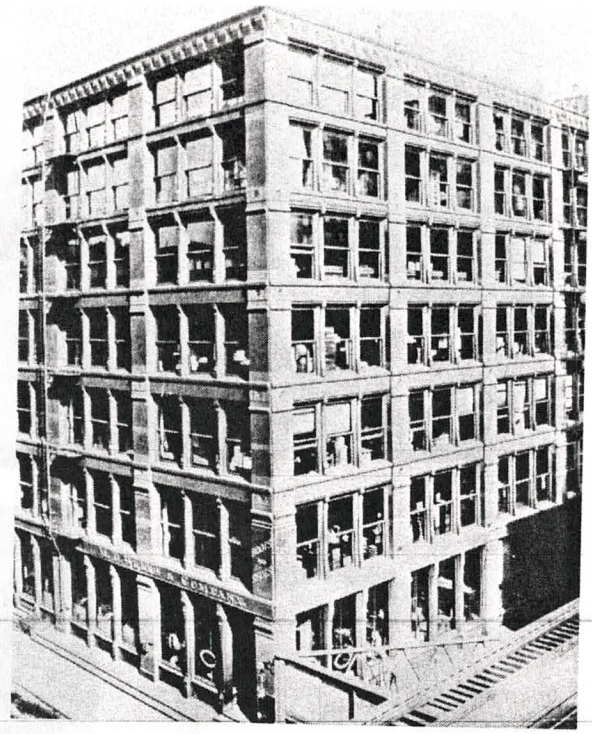




Left: William Le Baron Jenney, the designer of the New York Life Building. Jenney achieved early praise in Chicago in the early 1870s as the designer of the original layout and buildings in Humboldt, Douglas, and Garfield Parks on Chicago's West Side.







Jenney was the first architect to use skeleton-frame construction, whereby a building was supported by an internal framework of iron or steel, and is widely regarded as the "father of the skyscraper."

Above left: A photograph of the 1898 addition to the New York Life Building shows the kind of skeleton-frame construction for which Jenney was reknowned. Above right: The First Leiter Building, designed by Jenney in 1879 at Wells and Monroe Streets (demolished), is considered the first skeleton-frame building, in this case supported by cast-iron columns. Below: The Home Insurance building, designed by Jenney and built in 1885, was the first skyscraper to incorporate structural steel in its skeleton frame. Located at LaSalle and Adams Streets, it was demolished in 1931.

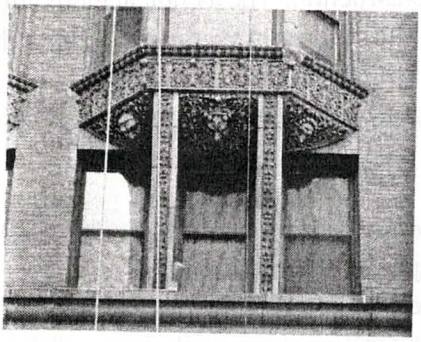
Adams Streets until 1931, was the first in which the exterior became merely a curtain wall supported by the internal fireproofed framing. This use of an iron-and-steel framework marked an extremely important advance in the art of tall building construction. The technical innovations of the Home Insurance made possible the development of the modern skyscraper. Without the need for heavy masonry-bearing walls, the facades could be opened up to include more window area. The internal framework was capable of supporting buildings of greater height than ever before.

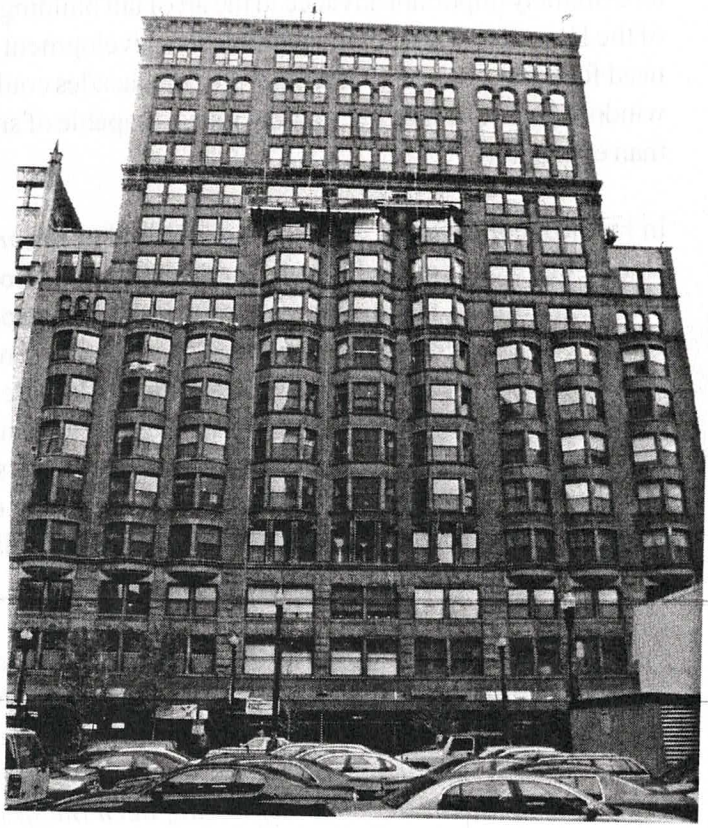
In his influential book, *The Chicago School of Architecture*, architectural historian Carl Condit claimed that skeleton-frame construction "completed the most radical transformation in the structural art since the development of the Gothic system of construction in the twelfth century." Nineteenth-century critics were well aware of the skeleton frame's extraordinary impact on worldwide building construction. The best evidence of this understanding lies in the pages of numerous architectural journals, whose anonymous authors were tireless in their praise of the originality and greatness of what they called "Chicago construction." Jenney's contributions to metal frame construction were widely lauded in his own day, as illustrated in the August 1, 1896 issue of *The American Architect and Building News*:

> *A discussion is going in the Engineering Record in regard to the first invention of the steel-cage construction now so much employed for high buildings in this country. It is hardly necessary to say that Mr. W.L.B. Jenney, of Chicago, has long been accorded, by general repute in the progression, the honor of having been the first to use this construction in an entire building, the Home Insurance Building, in Chicago, having been designed by him in 1883, with piers of cast-iron columns, encased in masonry, and carrying a flooring of steel beams, the first steel beams, by the way, ever used in a building in the United States . . . This was an innovation, and, as it has been proved, a most valuable one; and while we are glad that Mr. Jenney did not patent his device, as, it seems, he thought of doing, he ought to have all the credit that he serves for it.*

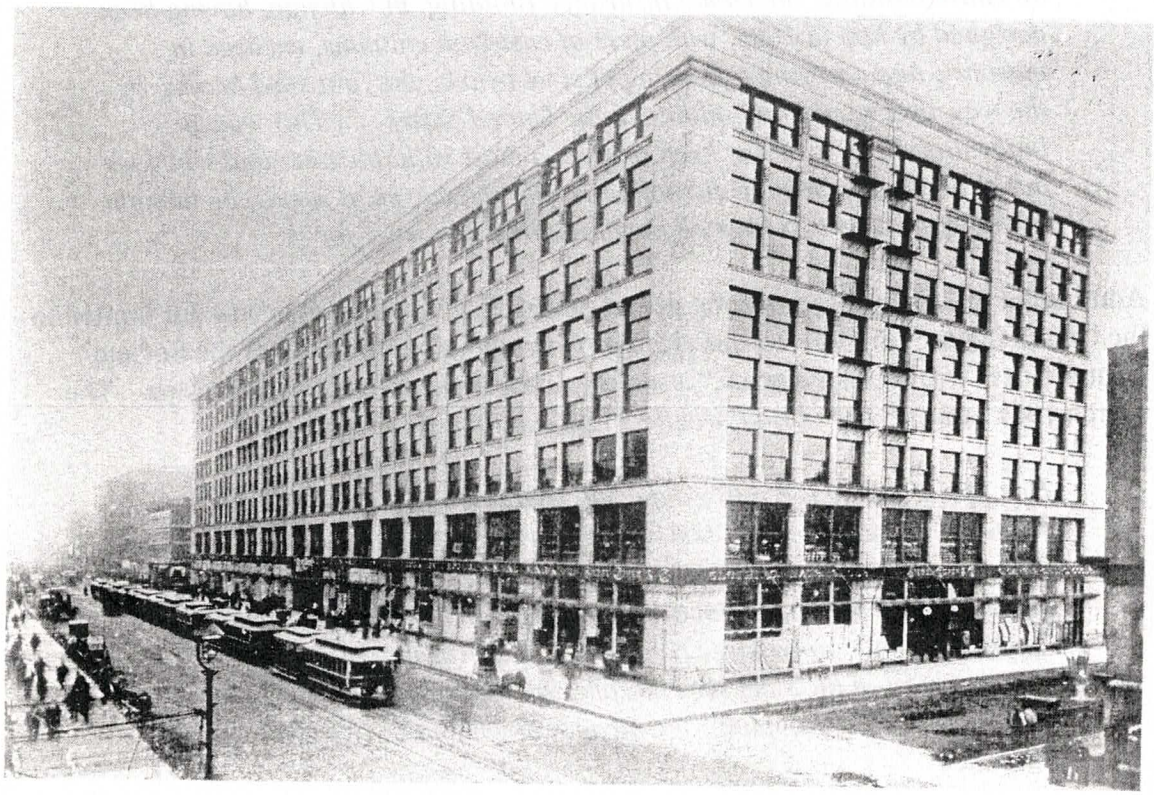
Admiration of Jenney's engineering genius and architectural acumen was not limited to the United States. In 1901 he was elected "Corresponding Member of the Societe Centrale des Architectes Francais," a society of the highest standing in Europe. The March 1901 issue of *The Inland Architect and Building News* noted that

> *This honor, which is rarely conferred, was given on account of Mr. Jenney's invention of the "skeleton construction," first used in the Home Insurance building, in Chicago. Mr. Jenney read a paper on this subject, by request, at the International Congress of Architects at Paris during the Exposition, and took a large party to the Exposition to inspect a very perfect model of the steel skeleton of a tall building exhibited by the George A. Fuller Company, of Chicago, in which they were all much interested.*





Jenney's earliest surviving skeleton-frame buildings are (below) the Second Leiter Building (built as a department store building and for years the Sears, Roebuck & Co. Department Store) at State St. and Congress Pkwy. and (right and above) the Manhattan loft manufacturing building at Dearborn St. and Congress Pkwy., both completed in 1891. Both are designated Chicago Landmarks.



Following the completion of the 1884 Home Insurance Building, Jenney's firm received numerous commissions for other early metal-framed skyscrapers in Chicago, but Jenney's contribution to American architecture extended far beyond his practice. Also significant is the number of young architects whose later outstanding careers were launched by the training they received in Jenney's office during this period. The list of names includes giants in the annals of architectural history, most significantly Louis H. Sullivan, Daniel H. Burnham, William Holabird, and Martin Roche. In the twenty-year period following the 1871 Chicago Fire, these architects created significant buildings in the history of world architecture and laid the basis for modern architecture. According to Turak, the most consistent followers of Jenney's aesthetic in Chicago were Holabird and Roche, two of his former draftsmen. Turak notes that, "Starting with the Tacoma (1887-89), and including buildings such as the Pontiac (1891) and the Marquette (1894), these partners brought the expression of the tall commercial building and its frame to a high degree of perfection." (The Tacoma Building, an office building on LaSalle St., has been demolished. The Pontiac, built as a loft manufacturing building, is a contributing building in the Printing House Row District, while the Marquette office building is an individually designated Chicago Landmark.)

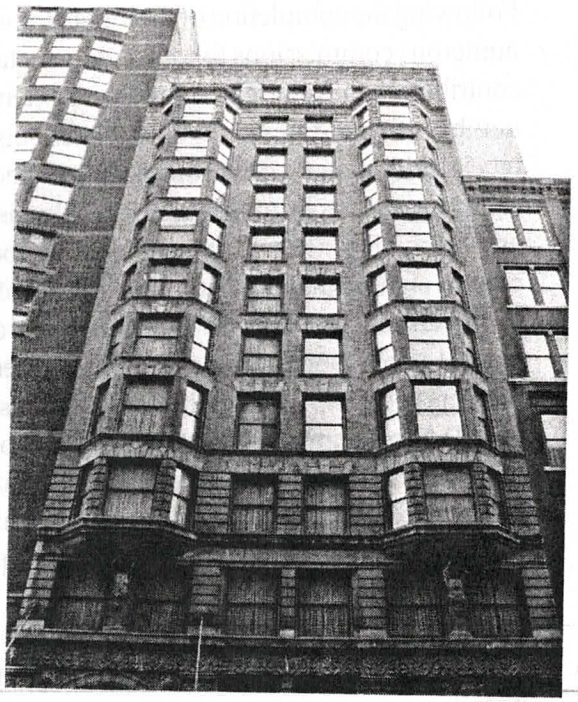
In *The Chicago School of Architecture*, Condit describes the character of Jenney and his impact:

> *Jenney was perhaps the most original structural talent of the Chicago school, but at the same time he was least conscious of the aesthetic problem fixed by his new constructions. He belonged to that type of American genius of which John A. Roebling and James B. Eads were leading representatives. A creative builder of the front rank, willing to break with precedent when he recognized the need, he was so imbued with the ruling pragmatic spirit of the market place that he was largely unaware of the aesthetic implications of wheat he had achieved. As an engineer he had that kind of easy confidence in his ability that seldom led to self-questioning or to theoretical considerations. But Jenney knew what he was doing, and it had to be done before others could move on to greater heights.*

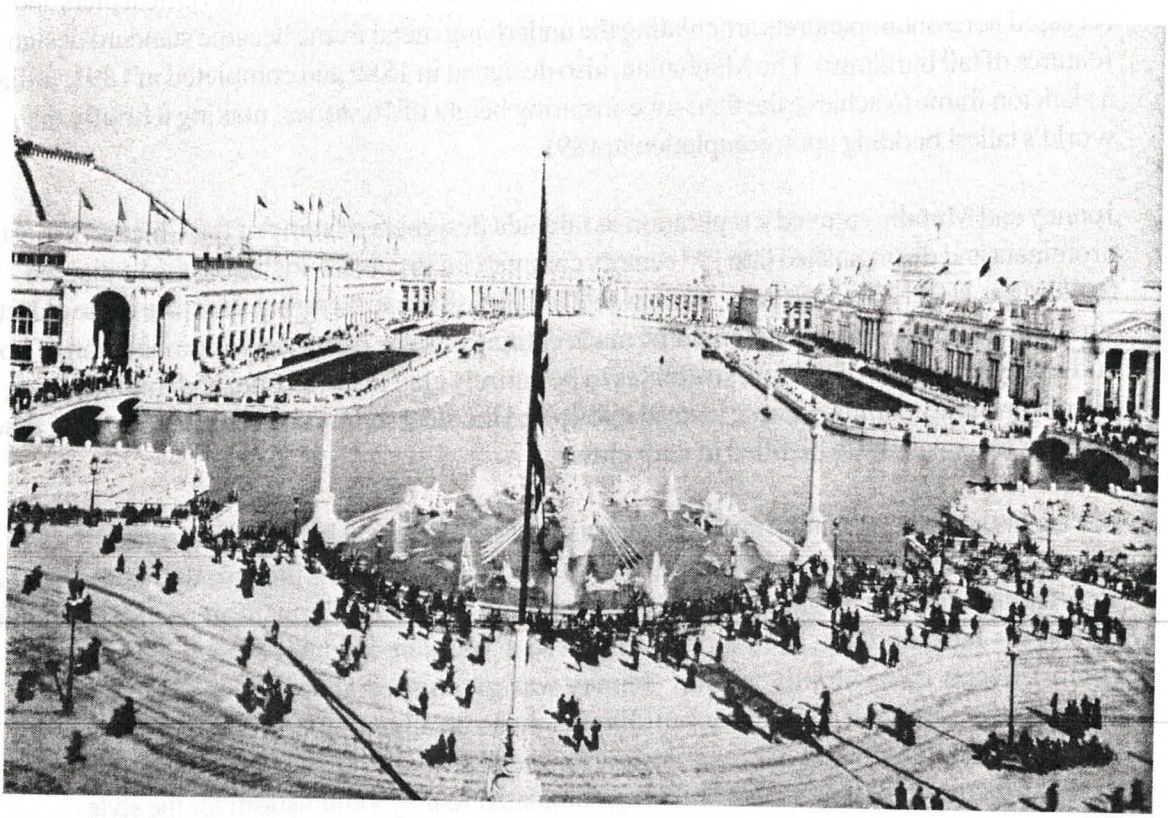
Architects Jenney and Mundie

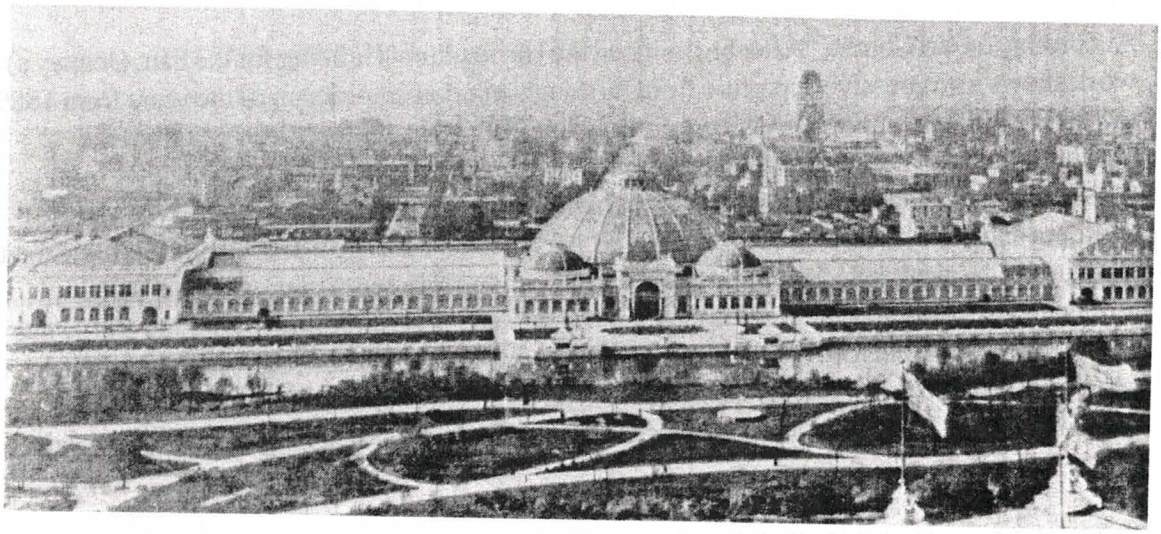
According to Condit, "The high level of (Jenney's) career, in both the number and excellence of his buildings, came in 1891, the year he formed the partnership of Jenney and Mundie." **William Bryce Mundie (1863-1939)**, a native of Canada, was born in Hamiliton, Ontario, the son of a architect. He received a public school education in his native city and graduated from Hamilton Collegiate Institute. Later he studied architecture, and moved to Chicago in 1884. Mundie immediately secured a position as a draftsman in Jenney's office and was successively promoted until 1891he became junior partner to Jenney in the firm of Jenney and Mundie.

At the time Jenney and Mundie became partners in 1891, three of Jenney's most significant buildings were completed: the Second Leiter department store and the Manhattan and Ludington loft manufacturing buildings. Designed in 1889 and completed in 1891, the Second



In 1891, Jenney entered into a partnership with Willim Bryce Mundie, a former draftsman in Jenney's office. Above left: Mundie (left) and Jenney (right) in their office, circa 1897. The firm designed (right) the Ludington Building, built in 1891 and located at 1104 S. Wabash Ave., and (above right) the Morton Building, built in 1896 at 538 S. Dearborn St. The Ludington is an individually designated Chicago Landmark while the Morton is a contributing building to the Printing House Row Chicago Landmark Distirct.





Top: Jenney was a member of the architectural advisory team for the 1893 World's Columbian Exposition, held in Chicago's Jackson Park. The fair's Classical-style architecture influenced Jenney's later work, including the New York Life Building.

Above: Jenney designed the Horticulture Building for the fair.

Leiter marked a turning point in Jenney's quest to create forms appropriate to an iron-and-steel frame commercial building. Soon, straightforward designs with continuous vertical piers and recessed horizontal spandrels articulating the underlying metal frame became standard design features of tall buildings. The Manhattan, also designed in 1889 and completed in 1891, utilized a skeleton frame to achieve the then-awe-inspiring height of 16 stories, making it briefly the world's tallest building upon completion in 1891.

Jenney and Mundie enjoyed a reputation as talented designers of some of the Chicago's most prominent and distinguished late 19th-century commercial structures, including the Ludington Building at 1104 S. Wabash Ave., built in 1891. This loft manufacturing structure is the oldest surviving building with a skeleton frame made entirely of steel, rather than a combination of iron and steel. It was one of the first structures to be entirely clad in terra cotta, and this sheathing did not presume to imitate stone; instead it followed the steel supporting members, leaving much of the exterior surface to be filled in with glass.

During his association with Mundie, Jenney's towering reputation led to his prestigious appointment as one of ten architects, five of whom were from Chicago, that comprised an architectural advisory committee for the World's Columbian Exposition of 1893. Held in Chicago's Jackson Park, the Fair encompassed a 700-acre site and attracted millions of visitors over a three-month period. Jenney was given special charge of the most important grouping of exhibition buildings—those arranged around the "Court of Honor"—which included his own design for the Horticultural Building. The overall Classical theme of the Fair's main buildings stimulated Jenney's enthusiasm for the style.

According to Carl Condit, "After he designed the Horticultural Building for the Fair, (Jenney's) work shows a progressive departure from the tough-minded empiricism of the years from 1889 to 1891." While retaining the Chicago School interest in facades that clearly express the building's internal framework through projecting piers and recessed spandrels, Jenney used Classical-style ornament more frequently in high-profile buildings such as the New York Life Building and the Central YMCA Building, both located on Chicago's prestigious LaSalle Street. Both used Classical-style forms such as round arches and pilasters to define the buildings' ground floors. Entrances were ornamented with Classical-style moldings, coffering, and swags. Top floors were detailed with moldings and sculptural panels of Classical-style foliate and geometric ornament. This decoration, paired with projecting cornices, emulated the composition of Classical columns with their ornamental bases and capitals and relatively plain shafts.

Today, the New York Life Building is one of only two extant office buildings in Chicago by Jenney, the other being the Central YMCA Building at 19 S. LaSalle Street (1893-94). The New York Life Building stands as a rare and important example of the buildings that established the reputation of Jenney, as well as the development of the Chicago School and steel-frame construction.

The Development of LaSalle Street

LaSalle Street, the location of the New York Life Building, was recognized as the financial center of the Midwest since the rebuilding of Chicago from the ravages of the Great Fire of 1871. The street takes its name from Robert Cavalier Sieur de LaSalle (1643-1687), the French explorer who is reported to have camped on the site of the One North LaSalle Building on his way to claim the Mississippi River for France.

When Chicago was settled in the 1830s, initial development was concentrated along the south bank of the Chicago River's main branch. As the city emerged as an industrial and commercial giant over the next several decades, banking institutions and government agencies tended to spread south on Clark and LaSalle Streets. In 1854, the original LaSalle Street Station (demolished) was built at Van Buren, providing a prominent visual terminus at the south end of the street.

The 1870s was a decade of intense building activity along LaSalle Street, as four- to six-story masonry office buildings were quickly erected to replace those destroyed in the 1871 Fire. The Bryan Block, located at the northwest corner of the LaSalle and Monroe Streets, was typical. Commissioned by the New York Life Insurance Company, the four-story Italianate structure had been completed a few months before the Fire and was rebuilt within six months. The Bryan Block was praised in the April 1872 issue of the *Landowner* as, ". . . One of the most elegant and costly in our new Chicago . . . It is splendidly lighted . . . Its location renders it an extremely valuable piece of property, and it will bring a high rental."

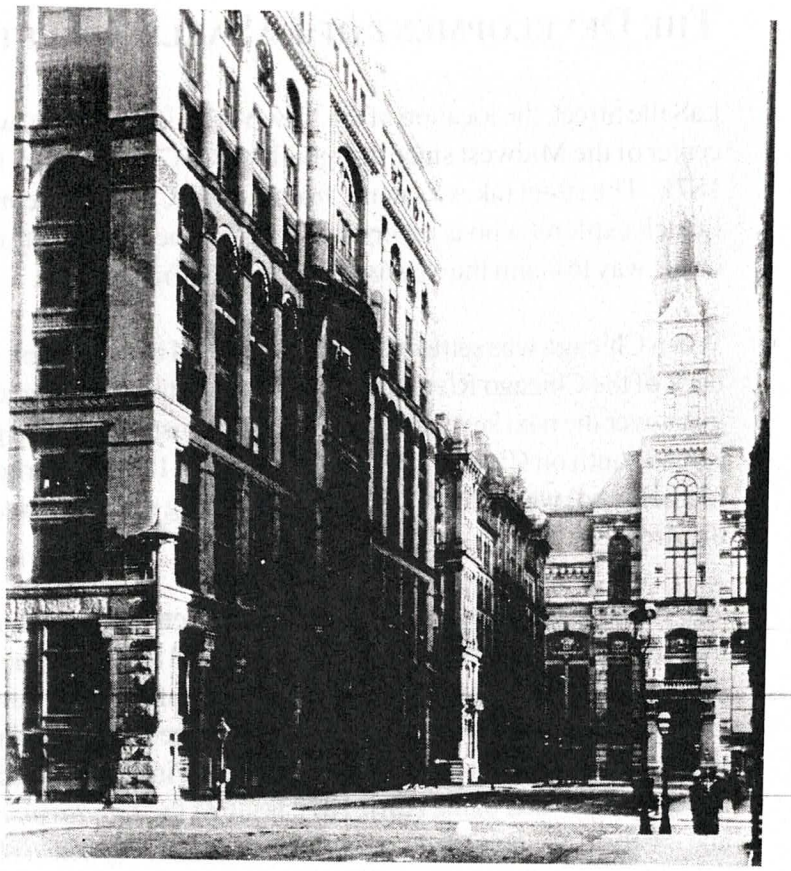
Whereas the Bryan Block was erected in the manner of its pre-Fire predecessors, the 1871 Nixon Building—located on the present site of the New York Life Building—foreshadowed the modern designs that would dominate LaSalle Street in the 1880s and 1890s. A five-story masonry building with a cast-iron front, the Nixon Building featured unusually wide windows and narrow piers in its two-story base. However, the structure's true claim to fame was its status as reportedly the only downtown building to survive the Chicago Fire. Although the Nixon Building's walls were of heavy masonry construction, various members of its interior iron frame were covered with either concrete or plaster, the maximum fireproofing that could be achieved at the time.

Despite its reputation as the most advanced building in Chicago at the time of the Fire, the Nixon Building could not resist the forces of economic expansion. An improving economy in the 1880s brought a tremendous surge in downtown construction as post-Fire buildings were replaced with increasingly larger and more advanced office towers.

In 1883, the original Chicago Board of Trade Building was erected due north of the LaSalle Street Station, symbolizing Chicago's domination of the nation's grain exchange. The stately granite edifice with its 322-foot bell tower provided an impressive new focal point at the head of the rapidly developing LaSalle "canyon." Most importantly, it stimulated the continued movement of banks and financial institutions to LaSalle Street in the 1880s and

LaSalle Street developed during the late 19th century as Chicago's leading financial street, lined with office buildings housing banks, insurance companies, and other financial institutitions.

Right: A view, circa 1890, looking south from Adams Street towards the Chicago Board of Trade building (1885; W. W. Boyington; demolished 1929). The oldest remaining building on LaSalle, the Rookery (1886; Burnham & Root) can be seen in the left foreground.



Below: The LaSalle St. "canyon" in 1912, looking north from its southern end at Jackson Blvd.

1890s. Few other cities had so concentrated their central functions within such a short period. Virtually overnight, LaSalle Street came to symbolize Chicago's reputation as the financial powerhouse of the Midwest.

Most of LaSalle Street's banking facilities were located in impressive new skyscrapers that housed tenants in related financial industries. For example, the Rookery (1886) originally contained the Corn Exchange Bank and the Illinois Trust & Savings Bank, along with offices of brokers, private bankers and agents. The Insurance Exchange Building (1884), directly across LaSalle Street from the Rookery, housed both the Columbia and the Continental National Banks. The 1894 New York Life Building continued this tradition, with offices for professionals in a variety of fields.

As the LaSalle Street canyon was transformed into one of Chicago's most prestigious addresses in the late 19th century, real estate prices immediately skyrocketed. This in turn led developers to demand ever-taller office buildings that could be erected efficiently and bring a quick return on their investment. These buildings were built with the latest modern features to attract renters, requiring innovative solutions in design and construction.

Architects responded by designing a host of state-of-the-art buildings that established LaSalle Street as one of Chicago's premier architectural corridors between 1880 and 1900. The Chicago School style blossomed on LaSalle Street during this 20-year period, following a demonstration by William Le Baron Jenney with the Home Insurance Building that a tall building could be supported on a metal frame. This innovative engineering technology eliminated the need for heavy masonry walls, making it possible for buildings to be constructed not only quickly and economically, but also to reach greater heights. LaSalle Street's new skyscrapers were also provided with the most advanced mechanical, heating and ventilation devices, while the practice of fireproofing their structural members became standard.

The architecture of LaSalle Street's Chicago School buildings tended to be functional and straightforward, the designs dictated by the internal skeletal framework. The surface of the exterior wall that had once been necessary for support eventually decreased, while window openings between structural elements increased. Some, like the New York Life Building, also integrated exquisite ornamentation.

By 1900, LaSalle Street was lined with buildings now considered icons in the annals of architectural history, including the Home Insurance, Tacoma, Rookery, Chicago Stock Exchange, and the Women's Temple. They were designed by several of Chicago's most significant architects, including Jenney, Adler and Sullivan, and Burnham and Root. However, continued development along LaSalle during the 20th century saw the demolition of many of LaSalle Street's innovative Chicago School buildings. Today, the New York Life Building stands as a rare example of a 19th-century Chicago School skyscraper on LaSalle Street, built during a pivotal period in the canyon's architectural and economic history. (Only three buildings from this period remain: the New York Life Building; the Rookery at 209 S. LaSalle, built in 1886 and designed by Burnham & Root; and the Central YMCA Building at 19 S. LaSalle, built in 1893-94 by Jenney & Mundie.

CRITERIA FOR DESIGNATION

According to the Municipal Code of Chicago (Sect. 2-120-690), the Commission on Chicago Landmarks has the authority to make a final recommendation of landmark designation to City Council for a building, structure, or district if the Commission determines it meets two or more of the stated "criteria for landmark designation," as well as possesses a significant degree of its historic design integrity.

The following should be considered by the Commission in determining whether to recommend that the New York Life Building be designated as a Chicago Landmark.

Criterion 1: Critical Part of the City's Heritage

Its value as an example of the architectural, cultural, economic, historic, social, or other aspect of the heritage of the City of Chicago, State of Illinois, or the United States.

- The New York Life Building epitomizes the importance of the Chicago School of architecture and skeleton-frame construction, developed by the building's designer, William Le Baron Jenney, on the architectural and real estate development of Chicago. Called "Chicago construction" by late-19th-century architectural writers and critics, skeleton-frame construction revolutionized the construction of tall buildings and paved the way for the development of modern skyscrapers worldwide.

- The skyrocketing price of real estate along LaSalle Street in the 1880s and 90s led developers to demand office buildings that could be erected efficiently and bring a quick return on their investment. The steel-frame-supported New York Life Building fulfilled these requirements by offering the optimum in light, fireproofing, and building technology. Today it stands as a rare example of the state-of-the-art buildings that established LaSalle Street as one of Chicago's premier architectural corridors in the late 19th century.

- The LaSalle Street "canyon" rapidly developed in the late 19th century as the financial center of the Midwest, lined on both sides with banks and financial institutions. Few other cities had so concentrated their central functions. The 1894 New York Life Building is one of only three surviving buildings on LaSalle Street that contributed to this pivotal period in Chicago's economic history.

Criterion 4: Important Architecture

Its exemplification of an architectural type or style distinguished by innovation, rarity, uniqueness, or overall quality of design, materials, or craftsmanship.

- The New York Life Building is an excellent, and rare, example of a Chicago School skyscraper on LaSalle Street. The building is noted for its forceful expression of structure and function, its carefully integrated Classical detailing, and its use of the then-innovative architectural terra cotta.

- The New York Life Building is an important early example of a fireproof, steel-framed skyscraper, and reflects the city's internationally recognized role in the development of this quintessential modern building type. This new construction technique allowed the building's internal "skeleton" frame to be erected in about eight weeks, an extremely rapid pace by contemporary standards. At the time of construction, the New York Life Building was claimed to be the first in which the outer walls were not clad from the ground up, but were begun at several floors, reflecting the flexibility in construction afforded by the new technology.

- The New York Life Building is a "first-generation" terra-cotta-clad skyscraper and exemplifies innovation in its use as exterior cladding. As one of Chicago's earliest surviving terra-cotta structures, the New York Life Building marks an important step in Chicago's leadership in the architectural terra cotta industry. Lightweight, easily molded and inexpensive, terra cotta quickly became a popular facing material for some of the city's most prominent buildings in the 1890s and early 1900s.

- The New York Life Building features superb design and craftsmanship as exemplified by exquisite yet carefully integrated Classical-style detailing on the main facades and within the lobby. This ornamentation demonstrates the pervasive influence of the Classical-style 1893 World's Columbian Exposition on Jenney's subsequent skyscraper designs.

- The New York Life Building's lobby is especially noteworthy as a rare surviving example of a 19th-century office building lobby in Chicago, beautifully detailed in marble and Classical-style ornament.

- The New York Life Building received widespread acclaim in the architecture community and was published in such national journals as *The Inland Architect and News Record*, *The American Architect and Building News*, and *Architectural Record*. It was included in the catalogue of the Seventh Annual Exhibition of the Chicago Architectural Sketch Club, held at the Art Institute of Chicago in 1894. The New York Life Building has also been included in publications that include the *AIA Guide of Chicago*, *Chicago's Famous Buildings*, and *William Le Baron Jenney: A Pioneer of Modern Architecture* .

Criterion 5: Important Architect

Its identification as the work of an architect, designer, engineer, or builder whose individual work is significant in the history or development of the City of Chicago, State of Illinois, or the United States.

- The New York Life Building is one of only two extant office buildings in Chicago by William Le Baron Jenney (1832-1907), an internationally renowned architect who revolutionized world architecture through his development and refinement of skeleton-frame construction to support high-rise buildings.

- Jenney was a major figure in the development of Chicago School buildings, which expressed through rational facade composition their supporting metal framework. Chicago School architecture greatly influenced commerical architectural design throughout the United States and is considered one of the most important architectural innovations to emerge from Chicago in its history.

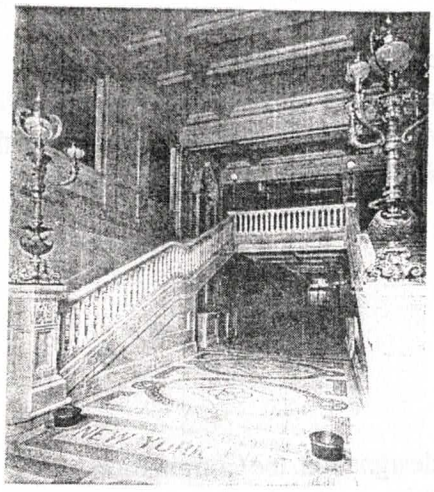
- Widely recognized as the "father of the skyscraper," Jenney developed the concept of skeleton-frame construction (also known as "Chicago construction"), whereby the weight of a building rests on a internal framework of iron or steel rather than its exterior walls. This great technological advance revolutionized building construction throughout the world.

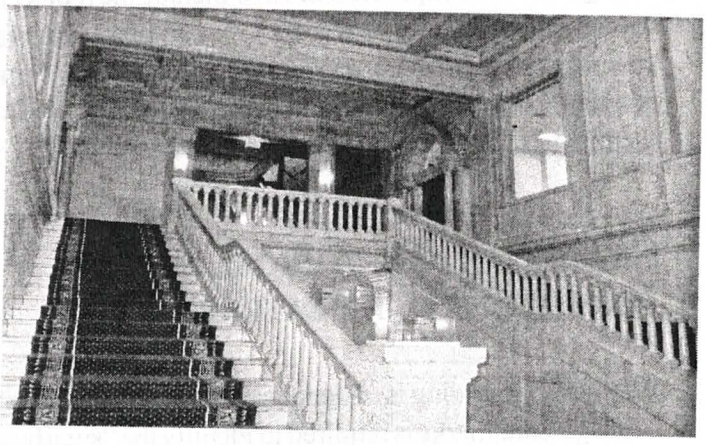
- Jenney played a significant role in the development of Chicago, designing the original layouts of Garfield, Humboldt and Douglas Parks on Chicago's West Side, serving on the architectural advisory board for the 1893 World's Columbian Exposition, and as an important mentor of future important architects, including Daniel H. Burnham, Louis H. Sullivan, William Holabird and Martin Roche.

Integrity Criterion

The integrity of the proposed landmark must be preserved in light of its location, design, setting, materials, workmanship and ability to express its historic community, architectural or aesthetic interest or value.

The New York Life Building has excellent integrity and has experienced few significant changes to its exterior or main lobby. Constructed over a ten-year period (1893-1903), the New York Life Building today reflects its final 1903 appearance. The original 12-story building facing LaSalle Street was completed in 1894. The 13-story east half of the building was erected in 1898, at which time one story was added to the west half. At that time, the building's original cornice and balustrade appear from contemporary photographs to have been simply raised and used to terminate the new roofline. Although the 1898 addition extended the building's Monroe Street frontage from 141 feet to 233 feet, it did not significantly impact the original building's design. Instead, this sensitive addition by Jenney and Mundie perfectly replicated the earlier building's design and materials. The new central entrance along Monroe Street matches the elevation's original entrance, which was filled with plate glass to create a new storefront. An additional story was added to the entire building in 1903, resulting in its current 14-story height. While not documented, this additional story was likely also the work of Jenney and Mundie, with the new floor replicating foliate details and moldings found on lower floors. At this time, contemporary photographs again indicate that the building's original cornice was reassembled at the new roofline, but the original balustrade was not. At a later date, probably in the mid-1900s, the building's cornice was removed. The removal of the building's roofline cornice, the installation of new doors at the LaSalle and Monroe Street entrances, and storefront changes within original granite surrounds today constitute the New York Life Building's only significant exterior alternations.





The New York Life Building retains excellent integrity from its appearance in 1903, following its final expansion. Above right: The building as it looked in 1903. Above left: The building in 2002. The most significant exterior change is the loss of the building's cornice.

The building's lobby is a rare surviving 19th-century office lobby, retaining most significant features, including marble walls and ceilings, staircases, and Classical-style details. Top left: The LaSalle Street portion of the lobby in 1894. Top right: The lobby in 2002. The most significant lobby changes are the replacement of the original mosaic-tile floor and the removal of a pair of light torchieres from the staircase posts.

On the interior, construction of the east half of the building in 1898 created an L-shaped lobby and expanded the elevator cabs in the central corridor from five to eight. This sensitive addition by Jenney and Mundie replicated and enhanced the design of the original LaSalle Street lobby, using the same materials and Classical-style ornamentation. The lobby's most important changes from its expansion in 1898 include the replacement of the original mosaic-tiled floor (ornamented with the New York Life company insignia) and elevator doors, the blocking-up of several entrances to first-floor retail space, and the removal of two elaborate light torchieres that originally ornamented the twin staircases in the LaSalle lobby. An Art Deco-style ceiling fixture was added, apparently in the 1920s or 1930s.

Significant Historical and Architectural Features

Whenever a building is under consideration for landmark designation, the Commission on Chicago Landmarks is required to identify the "significant historical and architectural features" of the property. This is done to enable the owners and the public to understand which elements are considered most important to preserve the historical and architectural character of the proposed landmark.

Based on its evaluation of the New York Life Building, the Commission recommends that the significant features be identified as:

- the LaSalle Street and Monroe Street elevations, including rooflines, and the finished return on the north elevation of the Building;
- the first- and second-floor lobbies of the Building, including, but not limited to, the LaSalle and Monroe Street entrances, staircases, and ornamental features.

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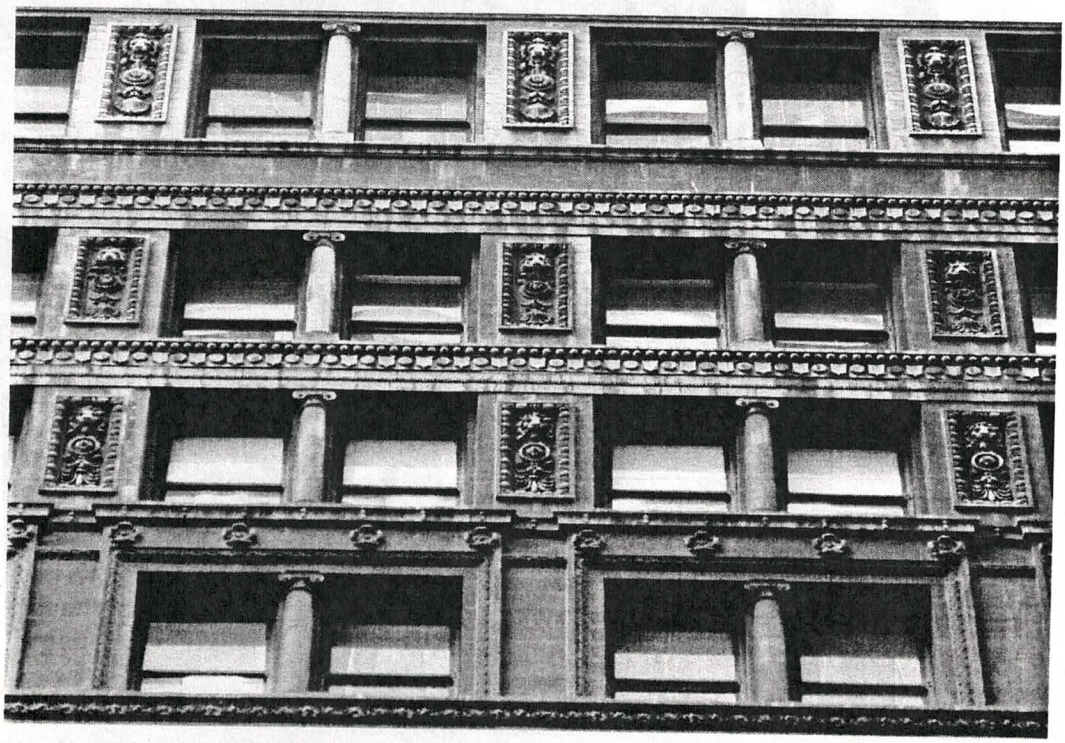

The New York Life Building's upper four floors are ornamented with Classical-style attached columns, moldings, and foliate-detailed panels executed in terra cotta. Of these, the lower two floors are part of the 1893-94 original building, the third floor was added in 1898, and the top floor was added in 1903.

A postcard view of the New York Life Building after the building's top floor was added in 1903.

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From *The Inland Architect and News Record*, Oct. 1894: p. 6 (bottom left), 29 (top left).
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